

# DAILY MAGAZINE PAGES FOR EVERYBODY

## Hit Is Scored By 'Maid of Athens.'

With the big army of New York producing managers, with few exceptions, howling about "bad business," "most disastrous season in history," and all the rest of the set phrases, and in the meantime filling their theaters with shows that belong in cheap-restaurant cabarets, if they belong anywhere except in the storehouse, it is a pleasure to extend the glad hand of congratulation to Henry W. Savage, producer of real productions.

At the same time, one can hardly refrain from wondering to the colored a note of warning. For with three successive hits in as many months, some of these other "producers" are likely to engage a black-hand band to hold him up for his recipe.

It does not require any great amount of soothsaying ability or telepathy or any other of those occult qualities which enable one to see into the future, to predict a long and successful career for "the big sister of 'The Merry Widow,'" which under the title of "Maid of Athens," has its premiere at the National Theater last night.

The operetta came having had the benefit of three performances at Atlantic City, and since the first one last Friday night, much has been done to smooth off any rough edges which were noted at the first one. There has been some rearranging of the pieces, and what has made for improvement of which, however, was a "safer success" from the moment that the curtain fell for the first time on the first act at Atlantic City.

**Credit for Carolyn Wells.**  
It would be quite superfluous to treat last night's performance from the standpoint of a review, for "The Times" was represented at the Atlantic City premiere, and a full description of "Maid of Athens" was published in the Sunday Evening Times. It can be said, however, that all the changes which have been made by Carolyn Wells have been in the direction of adding details which have helped the comedy of the operetta wonderfully. Parts that were bit words in spots have been pruned and others have been built up until the whole production now is as well balanced as one could possibly ask.

Miss Carolyn Wells is entitled to why the operetta laurel wreath for this season, and Colonel Savage should certainly keep her portrait hanging in the "prominent place" in his office, so that the next time Franz Lehar and Victor Leon write an operetta, he will be only to take one looking back at it—the picture, not the operetta—and say, "Send for Miss Wells."

One could hardly realize just how much she has accomplished without having seen the original libretto of one of those Viennese operettas in its native form and then read a practically literal translation of the same. There is usually nothing to start with but the basic idea of the plot, such as it may be. The rest is up to the writer who is put on the job of making the English version.

**Did the Work Alone.**  
What makes Miss Wells entitled to all the more credit is that she did not have to call in any help on the lyrics. Dialogue, jokes, and songs—all came from her pen alone. One or two changes in the company since the opening in Atlantic City, have helped the production wonderfully. The new introduction of Josephine Whittle into the role of the princess.

And lines to the part of Mrs. Barley give rounded Marie Horan. Still better chance to let her comedy over, and she takes all the added opportunity and makes good use of it. Her part, which she is going to trip over one of those mountains in the second act and it is going to be a battle between the Colonel and her in order to induce her to "keep the fall in."

**Chance For Guessing Contest.**  
Another suggestion: Colonel Savage might stir up added interest by having a guessing contest for men only on the colors of the wigs worn in the first act. I thought one of them was scarlet, and the young person with me, who said "blue," told me that "some people call it 'Tango red' and some rust." Another looked just plain green, and the third was rudely admitted that it was right so far as the green went, it was not right in the shade. The prize was a green paper, the prize was a green paper.

So I think there are some possibilities in that guessing contest. After all is said, one is brought back to the original idea and statement, "Maid of Athens" is a mighty good show, is a worthy successor to "The Merry Widow" and ought to make the House of Savage a lot of money.

**COLUMBIA**  
Without doubt one of the most embarrassing things that can happen to any young man is to start blithely forth with his wife for a second honeymoon and have it suddenly interrupted by the news that a divorce has been granted her, and he has been required not to marry again for six months.

It is enough to make any young woman stamp her pretty foot in vexation and declare she never, no, never, will marry him any more.

That is what happened to the Lindberghs, whose adventurous chase of the dove of domestic peace forces the hands of Edna Solway's former, "Nearly Married," given to the Columbia Theater last evening.

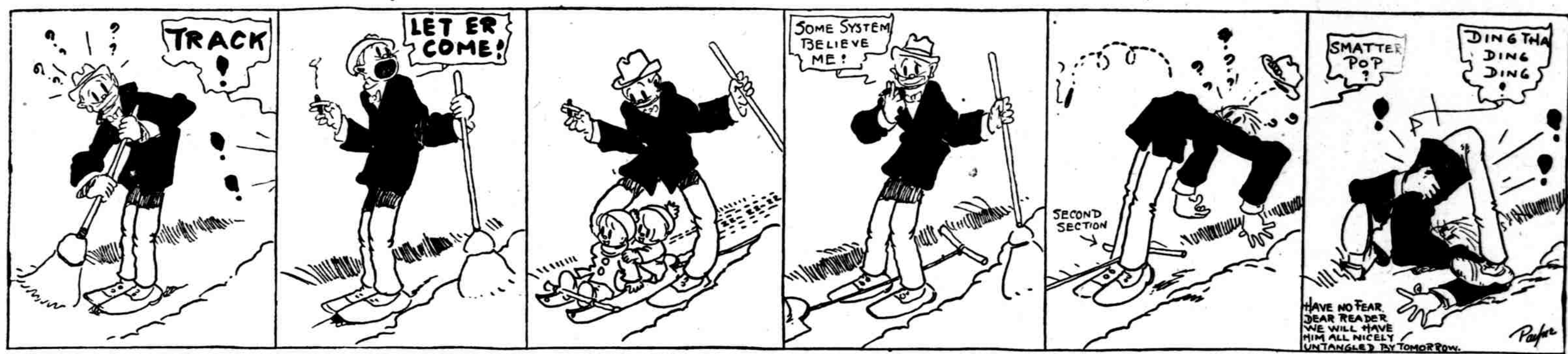
To add to the complications, young Edna has promised a woman \$1000 if she would be correspondent in this divorce he wanted to get, all because he loved his wife so much he was willing to do over his head to please her, though she did not desire any such commutation. Before he had set his own affairs straight he had set out to wrecking the domestic quietude of the Robinson household, was accused of burning up a nerve, and had to escape in a taxi to Jersey, to be married all over again.

Out of such material a capable company should be able to make an evening of fun. And when a cast that includes Truitt, Mark Smith, and Jane Grey undertakes its exploitation, the result is a play that is a real factory. That was the verdict of the Columbia patrons last night.

Despite its forced element, "Nearly Married" has a wealth of character depiction. John Westley, as the half-baked young lawyer, and Mrs. Mandy, Schuyler Ladd, as Prince Puss, the wife of the "inn" Phoebe Bates, as his wife, who devotedly wished his name might have been "Patsy." Robert Fisher as a suburban justice of the peace; and William Phinney as a chauffeur, shared honors in providing laughs with those mentioned above.

Mabel Acker, playing the "divorce expert" and Ruth Sherwin, impersonating Mrs. Robinson, rounded out a cast of unusual merit for the presentation of a farce.

## "S'Matter, Pop?"



### BELASCO

When Mr. Roadway Brouse analyzed the intensely modern descriptive noun "chicken" for the benefit of Mr. Hinch Boobelob, in the second scene of "The Pleasure Seekers" at the Belasco last night he recited a somewhat delayed prologue for the piece. It was not a complete description. But in telling Mr. Boobelob of the existence of the principal reason for the entertainment of which he formed a more or less important feature.

When a librettist like Edgar Smith and a master of music and verse such as E. Ray Goetz combine with Jupiter Truitt and the well-known specimen of a librettist, the result is a mixed audience of lovers of melody, beauty, light, and color, with a spark of humor every now and then, why, an analysis of chicken is as eloquent a description as anything one could name.

There are not many producers who would have built an extravaganza like "The Pleasure Seekers" upon an electric lighted Al as its foundation. There were other Alps in the dim background of the principal scene, but just as they stood in the ensemble, and it was made doubly impressive by the arc light, which someone introduced into a jangled hole at its very peak.

While the scene in which the Alps in the modern improvements stood out in bold relief was the most beautifully staged of the ten settings used there was a succession of stage pictures that were masterpieces of the producer's art.

The story of the show is unimportant. When Florence Moore or Max Rogers or Harry Cooper or Bobby North had nothing else to do on the stage they would be seen to carefully gather up the ends of a much frayed plot and knit them together in a battle between the evening.

But they did not allow this to interfere with providing laughs. If a star could be placed in the galaxy presented Miss Moore would probably be it. Vera Michelson drew her share of the tinsel music Mr. Goetz prepared for the piece, although she was warmly applauded when she and Mr. Rogers demonstrated what happens to popular songs when the breeze blows.

The dances of Clay Smith, sometimes with Virginia Evans as his partner, were a welcome feature. The part of the ladies in front to attend the tango music Friday when the audience is invited to help out the play by dancing with them.

The snowfalling climax to the first act was the end of a big scene where winter sports with Clay Smith's ski dance, worked through a graceful skating exhibition by Alfred and Sigrid Names in a battle between the entire company and the audience.

"The Pleasure Seekers" is a typical winter garden show, and that's enough.

### CASINO

Godlewsky's Russian troupe of dancers, singers and instrumentalists furnish a characteristic headline offering at the Casino Theater this week, not only in the title, but in the nature of their native country, following with its songs and dances. It is an attractive act, and it won many rounds of applause at the performances yesterday. "The Flying Sailor," has a novel and perilous performance on the horizontal ladder, and "The King of the Stairs" is a novel and perilous performance on the horizontal ladder, and "The King of the Stairs" is a novel and perilous performance on the horizontal ladder.

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### POLIS

One of the strongest, most virile, American plays ever produced, "Kindling," was given by the Polis Players last night with a cast which could scarcely have been more adapted to the parts had months been consumed in selecting them, so well did the various roles suit the players of the stock company.

The story, that of a prospective mother, in the slums, sickened with the sight of puny and dying babies, and fiercely anxious that her babe should have a chance, is one that would touch a heart of stone, and it is revealed with telling effect, from the very first, when she is ashamed to tell her husband, and hides the cradle under the table, instead of burning it for fuel.

The part of the mother is taken with sweetness and idyllic by Miss Frances Nelson, who makes the most of the great opportunity when she confesses why she stole, to the perfect amazement of her husband. She declares what she did was "good," because it was elemental, an animal instinct to provide for her young, though it might not be "right."

Richard Butler plays the part of the husband. He is especially good at the time of the discovery of his wife's theft, when he denounces her, and is about to leave her before he discovers the cause for her wrongdoing. He is kind and convincing.

The love interest is brought in by Miss Hazel May, as the wealthy niece of the woman, who befriends her, and Stanley James, as a young settlement physician, both of whom handle their roles with skill. Miss Helen Tracy, as the scrub-woman, who befriends her, and Stanley James, as a young settlement physician, both of whom handle their roles with skill.

Miss Louise Kent, as the woman who owns the tenement, and William D. Corbett, as the headquarter man, both handle their roles creditably.

Scotch songs, Scotch dances, the bagpipes, and "Annie Laurie" sweetly sung by a hazel May, yesterday, opened a week's engagement at the Gayety. "Madame, Who Are You?" is the title of the offering, and it fairly glitters with bright lines and tuneful music. Will Fox, Harry Marks, Stewart and James J. Lake have the leading comedy roles and their work is much above the average. The scene in a lawyer's office, presented by this trio, is one of the funniest burlesques Gayety patrons have enjoyed in a long time.

Eddie Nelson has a pleasing role, and his songs were among the hits of the performance. Carol Schroeder, a Washington girl, has the leading feminine role and her pleasing personality and good singing won her many encores. Rose Lee Young and Beatrice Loftus also secure prominently in the production. The chorus is composed of girls of large stature, but they can sing amazingly. "The Broadway Glide," sung by Eddie Nelson, "Let's All Go to Mary Ann's" and "Flower Garden Hall," were among the song hits.

Miss Helen Gardner famous international motion picture actress, playing in "The Girl with a Hole in Her Stocking," delighted a continuously packed house at Crandall's Theater yesterday and last night. This farce comedy, in three parts, was written by Charles L. Gaskill. The plot is wound about the loss of a highly valuable pearl that filtered through the hole. It is finally recovered after many farcical situations.

Helen Gardner will be seen again today, with several other comedies and dramas. Tomorrow "The Black Hawk" a thrilling detective story, will be shown with several other numbers. Prof. Green's orchestra will play at each performance, Thursday and Friday. "Hoodlum" will be shown, and Saturday, "The Race for the Rubies" an episode in the life of Nat Pinkerton, great detective, will be put on.

The Dare Brothers do a number of thrilling feats in acrobatic dancing by Mr. and Mrs. Vernon Castle are shown in the motion pictures.

An instrumental novelty is given by Dame Claudine and Lillian Scarlet, banjo soloists. "The Call of the Sixties," a recitation of the numbers, which include the song hits of fifty years ago, the words are thrown upon a screen and the audience is invited to refrain from humming the old airs. Haywood and Stafford have an entertaining sketch, "The Dumbbell," and John and Winnie Hendricks a pleasing number, "The Kill-Kare Round."

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## STARS AT CAPITAL THEATERS THIS WEEK



CAROL SCHROEDER  
GAYETY

ALTA GWYN  
COSMOS

FRANCIS NEILSON  
POLIS

GAYETY

COSMOS

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## Today's Best Photo-Play Stories

### THE TWO ROSES.

Two Parts.

**ERNEST HAVEN**, a red-blooded man, marries Edith, who is his direct opposite. Years pass and they drift. Ernest frets at her lack of ardor, still on one of their anniversaries he buys her the usual bunch of white roses. In the florist's shop he meets Eleanor Tempest.

Later Ernest and Eleanor meet again and their acquaintance ripens into an infatuation. On one occasion he telephones two orders to the florist, one for white roses for his wife and the other red for Eleanor. The boy mixes the orders and it is then that Edith learns of the existence of the other woman. A quarrel follows and Ernest, in brutal terms, tells why the other woman attracts him. A divorce is granted and Ernest marries Eleanor.

Long after when he has had a baby by his second wife he meets Edith's son and the boy refuses to embrace his father because he is making his mother unhappy. The boy becomes ill and at the suggestion of the doctor, Edith sends for Ernest. He goes to the old house and with his first wife they sit up all night until the crisis has passed. Ernest becomes disenchanted with conditions and he finds himself drifting back to his old home through the agency of his son. Finally Edith tells him that his presence is unbearable and that they must part again.

Meanwhile Eleanor one night goes to a ball when the baby should have been there. Ernest returns home alone and finds the frantic maid alone with the dead child. Eleanor is called by phone and receives a scathing call from her husband and the breach becomes permanent.

Edith's boy writes his father to please come back to them and the mamma well. Eleanor gets the note first and opens it. The boy's pleading strikes a responsive chord in her womanly nature and she resolves to repair the damage she has done. She goes to the house for forgiveness and there finds Edith and Ernest in each other's arms. Outside she meets her lover and goes to him in his auto. Returning to his home Ernest receives a message informing him that the auto has been wrecked and Eleanor is dead. With the light of a new understanding, Edith and Ernest seal a new wedded happiness with a lover's kiss.

"The Two Roses" will be shown at Crandall's Theater, Ninth and E streets, this afternoon and tonight.

### "A MODERN FAIRY TALE."

Reel Drama.

The Princess.....Elia Hall  
Her Swain.....Philip Smalley  
Her Grandfather.....Rupert Julian  
Her Nurse.....Thio Carew

**O**NCE upon a time there lived a Princess. Her father was no better than an ogre, and kept her locked within the castle. One day the ogre called his daughter and told her that she must marry the ogre. She refused to do so, and very bad over it because she had a true love of her own—a country swain.

From a high window in the castle she signaled her lover and told him the terrible fate in store for her. The following day there arrived an emissary from a noble prince asking the princess' hand in marriage. The new offer met with the approval of the ogre. But the day of the wedding arrived and the swain had failed to return. The old ogre discharged the good nurse from his service just as the new prince arrived. To save her young mistress, the nurse placed her in the back upon her back, and intended thus to smuggle her out of the castle.

But to the anger of the ogre and the joy of all others, the new prince proved to be the young swain—the princess' lover. So they were married and lived happily ever after.

"A Modern Fairy Tale" will be presented at the Capitol Theater, Ninth street northwest, Wednesday afternoon and evening.

### Elimination.

The smart young housewife went to market one morning to buy some greens and found five hanging outside the shop. "I am a boarding-house keeper," she remarked, with a smile. "Will you pick out for me the three of those greens that are the toughest?"

"The man laughed knowingly, and obeyed."

"Thank you," said the woman, briskly. "Now I'll take the other two."—THE BITE.

### Mental Tonic.

All winter you read heavy stuff. As mental food. A column of baseball stuff. Will do you good.

—Louisville Courier-Journal.

## NEW DISCOVERY QUICKLY ENDS KIDNEY AND BLADDER TROUBLES

### Chronic Sufferers Find Relief After Few Doses Are Taken

If you are bothered with backache or rheumatism, have disagreeable, annoying bladder or urinary disorders to contend with—or suffer with any other of the many miseries that come from weak kidneys, here is a guaranteed remedy you can depend upon, no matter what else may have failed to cure you. It is a positive fact that the new discovery, Croxone, promptly overcomes such diseases. It is the most wonderful remedy ever made for ridding the system of uric acid, removing the cause and curing the troubles. It soaks right in and cleans out the stopped up kidneys and makes them filter and sift out all the poisonous waste matter from the blood. It neutralizes and dissolves the uric acid that lodges in the joints and muscles, causing rheumatism; soothes and heals the delicate linings of the bladder; and puts the kidneys and urinary organs in a clean, strong, healthy condition.

More than a few cases of Croxone are seldom required to relieve even the obstinate long standing cases, while it cures the most annoying forms of kidney, bladder and rheumatism in a surprisingly short time.

You will find Croxone entirely different from all other remedies. There is nothing else on earth like it. It is so prepared that it is practically impossible to take it into the human system without results. An original package costs but a trifle more than any drug store, such as James O'Donnell's. All druggists are authorized to personally return the purchase price if Croxone fails to give the desired results the very first time you use it.

**You Can Look as Young as I, Mother**

"A woman is as old as her hair looks." Mothers with grown-up daughters, whose hair is beginning to turn gray, can now retain the youthful color and brilliancy. No woman under 50 can afford to have gray or faded hair. Mary T. Goldman's Gray Hair Restorer is a crude dye or stain. It is a clear liquid, pure as water.

It requires four to eight applications, one each day, to revive the life and natural color in faded or gray hair. Each daily application shows a marked improvement. Where the hair is just beginning to turn gray, the grayness will simply disappear with one or two applications.

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**MARY T. GOLDMAN**  
Send me full-sized \$1.00 bottle of Mary T. Goldman's Gray Hair Restorer. I enclose 25c in stamps or coin to cover charge. I enclose stamp that I have used the product for my own use; that I will not sell or give it away, and that I have used and purchased Mary T. Goldman's Gray Hair Restorer.

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